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T.S. Eliot's poem *The Waste Land* can be read as a sermon, structured with a similar intent as the Puritan jeremiad: lamenting the status of contemporary civilization. The first part of the jeremiad is the elucidation, when the preacher sheds light on a current problem in society, specifically temptation that can lead those who are spiritually complacent straight to hell. In "Burial of the Dead" and "A Game of Chess" Eliot first focuses on the condition of postwar Germany as an example to warn contemporary England of the dangers created by massive industry, singling out an idle but comfortable upper class as being responsible for the destruction. The focus then narrows to a microscopic view of individuals within society, revealing not only a decadent upper class but also a lower class that is accepting the ways of industry over nature.

In the second part of the jeremiad the preacher presents doctrinal evidence to support his warnings. Eliot use "The Fire Sermon" as a sermon within a sermon, placing focus back on nature for his support. Eliot does not use the Bible; however, he does allude to classical literature and the techniques of Buddhist preaching, which emphasizes the importance of nature in the lives of humanity. The classical literature serves as a reference to great literary

"preachers" of the past whose stories are meant to teach future generations in a similar manner to the Bible. The prophecy of a fortune teller works in a similar manner, demonstrating that even mock religions can foresee problems and suggest solutions for change.

Finally, in the jeremiad the preacher applies the text to present society, illustrating how the sins being committed are leading to the destruction prophesied by the doctrine. However, "Death by Drowning" and "What the Thunder Said" present a sense of hope. Madame Sosostris's Tarot hand echoes in both sections in reference to contemporary English Industry, predicting that the same destruction that took place in Germany will soon ensue in England if a change does not take place. The final section of *The Waste Land*, despite all the destruction, offers a sense of renewal, should the warnings of the preacher be heard.

In conjunction with the jeremiad form, and paralleling his grandfather, Eliot weaves the ideals of the Unitarian faith into his sermon as a suggestive solution: regeneration needs to take place, but can only happen with self-sacrifice. First, the idle Capitalist will need to sacrifice a reduction in industry, which will in turn reduce the work load of the working class, which has been prevented natural and social self-sacrifice, having been reduced to machines by the industrial world. Ultimately, Eliot is anti-science,

seeing science as a metaphorical modern Satan. Science leads to advances in industry, turning the working class into robots. Eventually, temptation leads the Capitalist to want more, and the working class become a race of idle statues frozen in a stasis class structure. Social regeneration can be compared to a machine: the cycle is continual, relying on the sacrifice of everyone within the community to keep the wheels of the machine turning. Ironically, the wheels of industry prevent the circle of regeneration from being completed, ultimately trapping everyone. As an unused machine rusts, society begins to decay, and industry becomes misused for purposes of greed. One example of this is war, a result of greed involving the domination of other lands for reasons of personal gain, yet a gain that is inevitably destructive, leaving nothing to dominate. With sacrifice, the Capitalist and working class may not necessarily be equals socially, but if freed from the bonds of mechanization working class members will be capable of making an individual effort socially, resulting in continuous regeneration.

The Waste Land consists of five sections, all working together toward a goal of regeneration and change. While the poem can be compressed into three parts fitting the model of the Puritanical jeremiad, the discussion to follow will also reveal how the many components of religion and literature

(Christianity, Buddhism, Old and New Testament, classical literature) can be conglomerated to form a text paralleling the cautionary sermon of the Puritans, yet uniquely retaining the vision of William Greenleaf Eliot: that the individual effort is greater valued than the community combined. Eliot takes his grandfather's vision a step further: the individual effort is valued, but joined with others, the effort makes a more powerful whole, eliminating any questions or outside perspectives that may contradict the individual endeavor. Throughout the entire work, Eliot also contrasts the positive and negative aspects of society, bringing them together in the work to illustrate how the opposites can meet in the middle to make a reiforced aggregate.

The elements of the jeremiad in *The Waste Land*, with Eliot playing the role of preacher, can be traced to the early 18th century. Preachers such as Jonathan Edward gave sermons, or jeremiads (laments), strategically structured in three parts, (situation, presentation, and application) meant to scare or awaken a congregation to the notion that no one individual is safe from temptation, regardless of how pure a life they assume they are living. Edwards' sermon "Sinners in the Hands of an Angry God" warns that everyone's foot shall slide in due time; that life is like a thin spider web, which can easily give way from all the weight of

civilization's sins. Theologically, once the web breaks, no one will be free of God's wrath on Judgement Day, and presently, civilization will only continue to exist as a result of God's decision to allow it to do so.

The early 18th century witnessed the Enlightenment, known as the age of growth in science and philosophy. Achievements such as control of disease or discovery of the true geometrical rotation of the planets, "bred a confidence that everything had a natural explanation"(Morgan 397). Further, Leo Marx states,

> Man has arrived. Indeed it would almost seem as though he were now but just entering on that dominion over the earth, which was assigned to him at the beginning. No longer, as once, does he stand trembling amid the forces of nature. . . . He has almost annihilated space and time" Marx 194.

In contrast, sermons such as Edwards's took place during the Great Awakening, a "conservative reaction against the worldview of new science. . . sometimes desperate efforts to reassert the old values in the face of the new" (Murphy 160). Leaders of the Great Awakening, particularly Edwards, who believed he could persuade "his congregation that it could-and it *must*- possess this intense awareness of humanity's precarious condition"(380), opposed ideas of

confidence, understanding, and dominion over nature, warning about the resemblance to the Fall of Man at Eden. The fear of preachers like Edwards arose from the results of science and the idea that excessive knowledge would only have negative effects on humanity, leading to predictions of the eventual annihilation of humanity if progress were to continue. The explanation of nature by science disproved the wonders of God in the mind of man. Moreover, science made life easier, allowing humanity to live comfortably, exactly what Edwards preaches against in "Sinners in the Hands of an Angry God." Much like Edwards, in "Burial of the Dead," Eliot insinuates that excessive knowledge leads to bigger industry, bigger weapons for war, greed, and idleness. Undoubtedly each is a result of science, eventually leading to a second fall of man in the form of self-destruction.

Further evidence reinforcing the poem as a sermon can be found in the religious background of Eliot's family. Although T.S. Eliot joined the Church of England in 1927, his roots trace back to the Puritans of the 17th century and Andrew Eliot who was linked to the Salem Witch trials in Massachusetts (meaning Eliot would certainly be knowledgeable in the Puritan sermon). The true model for the poet, however, can be attributed to his grandfather William Greenleaf Eliot, a man who "fulfilled Emerson's ideal of an individual with the power to remake his world" (Gordon 15).

The unsurprising influence of his grandfather is seen in Eliot, who confronts, "a century later, the moral wilderness of post-war London. Even as a boy,. . . Tom had a great sense of mission" (Gordon 15). Further, Unitarians, specifically his grandfather, stressed that "true regeneration relied on human agency rather than trusting solely to divine intervention. It is at once arrogant and dangerous to claim direct and extraordinary guidance" (Sigg 15). Sigg, connecting grandfather to poet through literature, argues that Tom's "Tradition and the Individual Talent" claims "that acquiring tradition demands the same conscious labor that Unitarians insisted upon for regeneration" (15). Regeneration lies solely in the individuals self-sacrificing efforts rather than in waiting for the assistance of God. Further, the Unitarian ideal can be linked to the sermons of Edwards, stressing that all individuals need to be aware of temptations and take control of their lives in order to make a difference for the community as a whole.

The employment of religious history in "Burial of the Dead" reveals a warning that industry denies humanity the need for sacrifice, that the working class becomes a machine locked into a daily robotic routine. Meanwhile, the Capitalist sits idly by, making no sacrifice at all. The machine of natural regeneration has thus stopped, and with

the addition of progressive science leading to the invention of massive war weapons, decay is and can take place more quickly. Eliot takes the intent of the jeremiad, mirroring the Unitarian vision and places both elements together in his poem, which can now be found in the Canon, the new "Bible."

The first part of a jeremiad is the elucidation, meant to shed light for the congregation on recent problems concerning temptations that have befallen humanity. In "Burial of the Dead" the presence of Germany and England as the symbolic congregation is evoked by the use of German language and English landmarks. The opening lines of "Burial of the Dead" shed light on the condition of contemporary Europe, "April is the cruelest month, breeding / Lilacs out of the dead land,…/ Winter kept us warm, covering / Earth in forgetful snow" (1-2, 5-6), implying disorder in nature; the beauty found in nature has been lost. The state of nature may be attributed to the results of World War I. Kenneth O. Morgan claims, "The war on the western front took the unfamiliar form of a prolonged slogging match between heavily defended forces on either side, dug into slit trenches" (Morgan 585). *The Waste Land* was written just after World War I; thus the opening lines become allusive to the great damage inflicted on the once beautiful landscape of Europe. The conclusion of the war during the winter

suggests the narrator may wish for winter to hide the dreadful slits left on the land by the war. Trenches previously covered by snow, or crevices created by bombs, become evident as the snow melts with the coming of spring. The white purity of snow suggests a clean slate, temporarily erasing and helping the World, especially Europe, forget the horrific images of the war.

The wrath of the war may be related to industry. Kenneth Morgan illuminates for readers the role industry had in creating weapons for the war:

> After a leisurely start, in 1915-16 the war brought about a massive industrial and social transformation; it erected a leviathan of power and collectivist control without precedent. The forces of production and distribution in industry in agriculture were all harnessed to fuel the needs of the mighty war machine. (587)

Technological advances led to the creation of powerful weapons that literally destroyed nature. In addition, the introduction of new weaponry may be accountable for the brutal war in the trenches. The tank, improved machine guns, and poison gas were massively produced and first used during "The Great War," and thus the preacher has located the original source for temptation. Although war is destructive, the greed for land and the need for bigger and better

weapons are all temptations that are nourished by technology, allowing governments to achieve their goals. In the opening lines, Eliot's verse resembles the vision of Edwards: in due time their feet shall slide. In Eliot's poem the meaning can be applied to the fact no one is safe from the horrors of war, especially weapons capable of destroying entire cities(Wells predicted the Atomic Bomb in 1907 in a short story; something Eliot may have been familiar with). World War I saw the loss of 750,000 men and another 2,500,000 wounded or disabled in England alone, a large portion belonging to the upper class. The technological advances of industry, in relation to war, effects all classes negatively; everyone falls.

Further, on in "Burial of the Dead," images of "stony rubbish" and the idea that "the dead tree gives no shelter, the cricket no relief, / And the dry stone no sound of water,"(20,23-24) supply subsequent proof of desiccation, resulting from immense artillery bombardments of the First World War"(Firchow 456), which can be directly related to industry. In addition, the absence of trees may also imply the clearing of the land for factories, which tended to be built near water for convenience of transportation. Finally, the poet mentions that the impact of technology effects every living thing, including crickets, illustrating that nothing is safe.

Following the introduction, there is a quotation from an obvious German party: "Bin gar keine Russin, stamm' aus Litauen, echt deutsch"(12), which translates to "I am not Russian at all, I come from Lithuania, a true German!" Readers know the speaker is drinking coffee in a Hofgarten, someplace nice and someplace German. The passage reveals a member of a once royal family: "we were children, staying at the archduke's, / My cousin's, / He said, Marie, / Marie, hold on tight. And down we went"(13-16). Marie is possibly a cousin of Duke Ferdinand, drinking coffee amid the decay. Through the character at the Hofgarten, the reader is given an example of a divided Germany, serving as a reminder that families and countries are divided by war. She comes from Lithuania, a true German. With regard to Marie: "Certainly her plaintive assertion that she is German rather than Russian reveals her postwar insecurity about who she is as a political and ethnic being"(Firchow 456); however, readers must question why a person with her social status is drinking coffee while Germany is in disarray. Lithuania received its independence in 1918; "a true German" would have tried to prevent the division of the German people and would be home rather than relaxing.

The passage significantly criticizes an upper class that has time to drink coffee while their country needs repair. The visions of Edwards and William Greenleaf, are

again alluded to in the passage, especially Greenleaf who believed that regeneration could only come by self-sacrifice, evidently not possible from someone so idle and comfortable. Marie becomes the preacher's witness, who recalls a time when "Summer surprised us"(8). Linked with the image of the forgetful snow, a summer surprise becomes a metaphor referring to Germany's own rapid growth industrially.[1] In nature, summer follows the rebirth of spring as a time for flourishing, growing and strengthening. Ten years prior to the war, Germany was behind other European countries technologically. By 1913, only England was more advanced. In addition to winter hiding the scars of war, a wish for winter may now imply a return to the past, since the summer saw Germany flourish and then reduced in war "And down we went," all directly linked to scientific advances leading to industrial growth. If the reader assumes that people in the upper class are the politicians running countries, then an assumption can be made that these are the individuals responsible for declarations of war in order to boast their technological strengths, further linking current decay to scientific advances.

The manipulation of a German narrator provides a token example of how the upper class, specifically a family implicitly responsible for industrial growth and thus tied to the origins of the war, sits idly with her country in

shambles. Admittedly she has "washed her hands" of any involvement in fixing Germany. The poet allows her to speak so that the reader is given a direct testimony that the upper class wants no part of contributing to rebuilding.

The poet has enlightened his congregation that no persons should be comfortable in their environment, no matter how well they are living or who they are, recalling the contrast of crickets and Marie, all will be effected by decay caused by industry. Science, by improving industry, inevitably enslaves the creator as well as the working class. Although Montag refers to Frankenstein, his idea applies to Eliot as well:

> Technological and industrial progress has produced a monster, an artificial being as destructive as it is powerful. The very logic of capitalism has produced the means of its own destruction: the industrial working class, that fabricated collectivity whose interests are irreconcilable with those of capital and which is thus rendered monstrous in the eyes of the creator" (249).

As shown above, both classes suffered great losses during World War I. Contemporary advances in science are being used to better war capabilities, no longer for the good of man; thus, the upper class become commodities of invention, purveying the need to further technology.

The contemporary landscape and a foreign nation may not serve as substantial proof for the preacher's warnings, so the focus must begin to narrow to an area with which the people of his congregation will be more familiar. Eliot turns from tragedy in Germany and begins to familiarize readers with problems in England.

In the opening section of *The Waste Land* Madame Sosostris' proclamations foreshadow that the preaching to come will move away from traditional religious text, and serve as a parallel or even proof to support the warnings of the preacher. Where a religious man would look to the Bible for guidance, or a Jehovah Witness would look to the Bible for prophecy, Madame Sosostris uses her cards for both, as does the poet. Through her, Eliot transforms the individual gypsy into societal proof, representative of how decay has not only affected nature, but religion directly. The use of Tarot cards to identify problems in society, and problems yet to come, suggests that humanity has turned from the Bible, and places faith on false religions. Scripture instructs that humanity should not have false gods, but even the poetic preacher is familiar with the faces of the Tarot. The significance illustrates that faith in false religions not only supports his warnings, but also serves as a warning itself: having false gods marks decay in religious stature, resulting in the fall of the immortal soul. In the Book of

Revelation, Jesus warns the churches, "turn back to me again and work as you did before; or else I will come and remove your candlestick from its place among the churches" (Revelation 2.5). On the day of Judgement, light will be snuffed from those not faithful. Thus, the Tarot cards, generally the tool of gypsies and witches who are not very Christian, further reveal a warning to society that a change is necessary.

On the other hand, the cards Madame Sosostris draws represent visions of beauty mixed with desiccation and death. The drowned Phoenician sailor represents an enslaved, suffocating working class, while the one-eyed merchant symbolizes the one dimensional vision of the Capitalist, assumedly responsible for the decay in nature, as previously discussed. In addition, Belladonna, the Lady of the Rocks, may represent the Madonna, and the church is seen in the image of the rocks (Abrams 2148). Meanwhile, the man with three staves, probably associated with the three of wands, depicts cooperation and foresight, looking ahead to the future or at the present condition of humanity. The man with three staves in particular represents the self-sacrifice that will be needed by the Capitalist to move beyond one dimensional vision, freeing not only the working class from their bound state and eventual death, but releasing all life, regenerating the land.

Eliot illustrates how beauty is being destroyed, literally suffocated; a once clean slate is now stony rubbish, a sculpture gone bad. Not only does the drowned Phoenician Sailor represent the working class but also humanity drowning in technology, once again returning to the idea that no person can hide from God. Further, the one-eyed merchant evokes the need for the Capitalist to see things multi-dimensionally, and the need for sacrifice.

As will be seen later in the application of the Biblical text, Eliot, through Madame Sosostris, represents a sense of hope that can be achieved by individual sacrifice. Although most of the cards Sosostris pulls are "bad omens," the blank card on the table symbolizes the unwritten future, resonating with the desire for snow discussed in the elucidation. On the other hand, while the future is unwritten, the failure to pull The Hanged Man, who represents self-sacrifice and regeneration (Abrams 2149), suggests hope is running out on humanity, contradicting the blank card. The absence of self-sacrifice and regeneration supports the problems the poem portrays, giving reason to "fear death by water" and promoting a need to reverse fortune.

The stanza closes with an allusion again to William Greenleaf, with emphasis on the individual taking the future into his or her hands: "If you see dear Mrs. Equitone, /

Tell her I bring the horoscope myself: One must be so careful these days" (57-59). The scene involving the horoscope invokes the notion that humanity should not rely on others to care for its or civilization's destiny. The wheel of fortune and horoscopes, (like the Tarot readings), are different for everyone, changing daily; however, everyone needs to have a chance for reversals of human life to take place.

The final part of the first section of "Burial of the Dead" narrows the focus to the individuals within the congregation. Eliot applies the images from the clairvoyant's Tarot pack to the working class in London perhaps to enlighten the members of the upper class of the chaos and disorder they are creating with industry. The self-sacrifice needed for regeneration needs to begin with the Capitalist. Eliot has shown that civilization is suffering, (the desiccate images at the beginning or the drowned Phoenician Sailor), and all shall perish if action is not taken for a renewal. So, the images shift directly to London where the preacher can illustrate the text with recognizable examples in order to prove his warnings.

The setting of London society is evoked by the vision of a crowd flowing "over London Bridge." The lines,

> And each man fixed his eyes before his feet.
> Flowed up the hill and down King William Street,
> To where Saint Mary Woolnoth kept the hours
> With a dead sound on the final stroke of nine (65-68)

can be interpreted as chilling representations of workers treading to their work sites. Despite the death that England has witnessed in the past five years of war (750,000 mentioned above), work continues as usual for the people of London, recalling Morgan's claim that workers were forced to produce weapons that their family members may have used during the war. After the war, the quick "unreal" pace of industry continues on, allowing no time for grief in the "city." The people resemble a congregation going to a funeral with a death knell chiming in the background; however, the stroke of nine infers the hour of labor has begun. "Under the brown" smothering of industry, work has become a funeral, resulting from long hours, dull labor-the deathly, soulless labor required by industrial capitalism. Eliot, like a preacher, parallels the drowned Phoenician Sailor; the people of England are essentially drowning in industry

Eliot once again reminds those represented by the one-eyed merchant that everyone is subject to the effects of

science, including the creator. An example is in the scene with Stetson and the narrator:

> 'Stetson!
>
> 'You who were with me in the ships at Mylae!
>
> 'That corpse you planted last year in your garden,
>
> 'Has it begun to sprout? Will it bloom this year?
>
> 'Or has the sudden frost disturbed its bed?. . .
>
> 'You! hypocrite lecteur (69-73,76).

Possibly Stetson and the narrator served in the war together, obviously as equals, and the narrator is looking for friendly conversation; however, at the conclusion of the stanza the narrator calls Stetson a hypocrite. Stetson may have verbally attacked the narrator for suggesting conversation rather than just moving along to the work site. Stetson is called a hypocrite because he and the narrator obviously knew each other on a social level during the war, but now Stetson does not want to be bothered. The confrontation returns to an image of Marie drinking coffee. The narrator is a person hired by people like Marie to run their businesses, while the Maries of the world drink coffee. A true correspondence between workers and management is a necessity to begin regeneration, not the conversation that takes place between Stetson and the narrator.

The stanza also carries a deeper meaning, pointing to another event in history. The Bolshevik Revolution had

recently taken place in 1917. Eliot may be referring to the corpse of Czarism, which had literally been planted only two to three years earlier, following the assassination of Nicolas. The reference to blooming may be directed rhetorically at the new system of government in Russia, asking if the idea will blossom or if things have gone cold in the country. Eliot does not ask for social equality here, but rather understanding and sacrifice, beginning with the Capitalist. The Capitalist must stop being one dimensional and realize that the working class is being mechanized. Philosophically, water rises and eventually will reach the top. Eliot suggests that the Capitalist ease up on production, avoiding the temptations of greed and scientific advances, which would in turn regenerate the working class. The once robotic working class, if treated better, could sacrifice and do the work needed to complete the regenerating circle; however, an overabundance of technology and mass production entraps them, starting a chain of decay, and the water cannot drain, thus drowning civilization. Eliot employs the images of bloom and frost rhetorically in reference to the people of England: having applied several witnesses to testify of chaos, destruction, and sloth taking place in society, as well as the text revealing images of the contemporary scene, what direction will they choose.

The purpose of the jeremiad is to lament about current predicaments, educating the congregation of its faults, using religious doctrine to warn they were slipping from the path of eternal bliss with God. Edwards, and later Eliot, is angered by individuals who feel comfortable with their lifestyle, assuring that everyone sins at one time or another. In the same fashion, William Greenleaf pushed his congregation to make sacrifices. Regeneration cannot be had without an individual effort. In becoming too comfortable, a tremendous amount of pride or vanity is created.

A person listening to a sermon may question the reality of industry's role in causing the decay of society. Auditors or readers might agree that industry has a hand in the destruction of nature and life, but only as a consequence of a war that industry was a factor in winning. A good preacher such as Eliot must then further prove to his congregation that industry is affecting the social classes individually as much as it has previously affected civilization as a whole. He began that focus at the end of "Burial of the Dead," but the example of Stetson and the unnamed man can be cast aside as simply a worker/employer relationship where there will be obvious alienation and animosity. So, as a result, "A Game of Chess" changes focus from "the disenchanted postwar world" to "individuals, and public concerns" (Levenson 6). A grand, macroscopic view of

civilization switches to a micrographic focus on society, specifically the classes within London. Eliot brings the reader into the personal lives of the upper and the lower class. The reader can assume that London is still the focal point of the poem since "Burial of the Dead" concludes with the crowd gathered on London Bridge.

In addition, an easy assumption can be made that Eliot would have a greater knowledge of London than Germany:

> his work as a schoolmaster, as an Extension Lecturer, and in the foreign department of Lloyd's Bank; the publication of Prufrock and Other Observations and his very rapid consolidation of a position at the center of literary life in London, (Olney 3)

not only serve as proof of his keen perception of London but also places him in contact with a variety of class members in London.

Much like "Burial of the Dead" the less general "A Game of Chess" can be broken into three parts, relating to the three social classes within London: upper, middle(merchant), and the lower/working class. As a result of industry the classes were bought together in London, together contributing to the consequent decay of the city:

> London, 'the metropolis' as Victorians called it, grew from 2.3 million in 1851 to 4.5 million in

> 1911. . . The surge of economic progress produced a nation and an economy whose preoccupations were by 1870 largely industrial and urban. The growth of towns, which some had thought in 1851 could hardly be continued, intensified. (Morgan 529)

The significance of the population is important. The population grew as a result of job opportunities, resulting in increased production of factory products. However, as can be seen with contemporary American towns, overpopulation causes homes to be built on top of each other, an increase in waste, and eventually homelessness or a loss of individualization. Directly linked to the growth of industry, social decay within the towns and cities becomes the consequence.

The section opens with a description of the upper class. The opening lines, "standards wrought with fruited vines / From which a golden Cupidon peeped out" and envisioning "the flames of sevenbranched candelabra" (79-82) signify royalty or the aristocracy. The lines mentioned are images of ancient Roman art; lavish candelabra is an image of decadence which was a characteristic of the upper class during the time of the poem. The lines "The Chair she sat in, like a burnished throne, / Glowed on the marble, where the glass/ Held up by standards wrought with fruited vines / From which a golden Cupidon peeped out"(77-80). The

reference is borrowed from Shakespeare's *Anthony and Cleopatra*, mirroring the description of a decadent Cleopatra. The establishment of decadence is also signified in the glowing marble, which serves as a mirror allowing for the observance of one's personal beauty.

Further, the ship *Titanic* is a another example of decadence and the abuse of technology for glory during the time of Eliot's poetry, and possibly and influence. The *Titanic* sank, "fell" to the bottom of the ocean, and Eliot constantly reminds humanity, or at least his "congregation," that they should be aware of death by water. The Titanic sank; the "Pride of Life" fell to the bottom of the ocean. The warning that the Eliot presents is that technology will not only cause countries to become prideful and fight for land, but the individuals within those countries will become prideful as well. The growth of one's hubris is linked to the overflow of the city, and the focus only on the individual's beauty will eventually cause a fall.

The assault on the upper class continues with the suggestion of synthetic perfumes, which describes a loss of purity. By wearing a synthetic odor, the persona denies her natural essence in exchange for something man made, thus rejecting nature. The persona rejects a self-sacrifice and regeneration is not possible. Eliot continues by making reference to Philomel's rape and change into a nightingale

who cannot sing. Philomel's rape by a king may coincide with the vision of the factory workers at the end of "Burial of the Dead," who are similarly oppressed by patriarchal power. The implication is that the aristocracy in England, like the king in the myth of Philomel, is responsible for raping nature, a crime that is betrayed by the imperfection of the nightingale's voice. The nightingale "arrives in mid-April and sings at once" (Wilson 124) announcing the coming of spring. The prevention of the nightingale announcing spring implies an end to regeneration; however, the war has made spring less desirable and the nightingale can only sing "Jug Jug."

In addition, decadence also causes a separation within the upper class. The woman is up on a pedestal, on her "burnished throne," failing to recognize the person standing right in front of her or literally below her. Whereas "Burial of the Dead" works as a foundation in which the readers see that the upper class is in control, "A Game of Chess" reveals the breakdown of the classes within the social structure. Keeping the context of industry in mind, the upper class has control and seems to reap the rewards of production, but inside the class itself, the decay of the nucleus is evident, resulting from greed for more.

The middle part of "A Game of Chess" represents the middle class where the decay is also present, but the

individual is seen as affected by the progress of industry. The stanza begins with paranoid jargon, possibly of a female. The paranoia triggers the memory of a person who is assumedly her husband: "I think we are in rats' alley / Where the dead men lost their bones" (115-116). His wife's paranoid chatter may remind him of being in the trenches with other paranoid men surrounded by dead bodies. Inside the trenches during World War I men lost more than their lives. They were either blown to bits in the battle or carried off by the rats, visions he will not forget. The middle class, like the aristocracy, is also divided. However, unlike the physical separation due to the wealth of the couple representing the upper class, there is a mental or emotional separation within the middle class. The individuals within the middle class are separated from the upper class by fighting the war which the upper class started, yet the middle class can still drive in closed cars and take tea at ten. The middle class also reaps the rewards of industry, an image depicted through the closed car. Also, tea at ten suggests they are not workers but may be management, filling roles like those of an independent merchant, recalling visions of Marie in "Burial of the Dead."

The third section of "A Game of Chess" represents the lower class, which has already begun to physically

disappear. Industry is also present in the lower class although visibly different from the industry represented in the sections on the other two classes. Lil, for example, has lost her teeth; this is a disorder of her physical make up. "She's had five already, and nearly died of young George" (160). Lil has had an abortion and even her births nearly killed her, another disruption of her physically. Both disorders involving Lil can be fixed unnaturally. The fixing of teeth signifies an artificial reconstruction that would leave Lil with false teeth. Part of her would no longer be her, but rather a convention of industry. In a sense she physically becomes one with industry. The abortion, another false fixing, works as a metaphor for how industry is taking the life out and consequently destroying the lower class, also literally destroying the natural cycle of life. An abortion scrupulously denies the natural, self-sacrificial regeneration of mankind through birth.

The stanza also contains the repetitive line, "Hurry up please its time" which is an English term referring to last call at a bar. The line is the significant symbol of hope in the section. The poem "both dreads and desires the annihilation of the city as apparatus, what Eliot calls 'the postwar machinery of life' with its 'horrible waste,' the city as the relentless wheel[2] " (Levenson 4). In correlation with the line from the poem, a suggestion for a time of

change is evident. Like the last call at a bar, the end is positive, bringing rest and a new day to follow. But the end has a negative side as the "good time" everyone has been having must be abandoned. In either case, one last chance of hope remains, just as Madame Sosostris holds one blank Tarot card.

The change must take place in the lower class where the decay (teeth and abortion) has already begun and the most regeneration takes place (Lil has several children). In addition is the fact that the lower class has the greater numbers in population. Further, "Lil's husband got demobbed," literally meaning in "British slang for demobilized, discharged from the army" (Monteiro 11). The word "demobbed" has an impact on the entire lower class, though. George Monteiro believes that "demobbed" works as a "pun. . . Along socio-economic and political lines," suggesting "that Albert, Lit, and her gossiping friends will probably never be demobilized" (11). Monteiro's claim calls for the change to take place in the lower class. Only after the lower class has been "discharged" from its current position can a metaphorical death take place with a renewal/regeneration to follow. In the meantime, as the lower class decays, they are crying out "HURRY UP PLEASE IT'S TIME."

The point being made about industry in "A Game of

Chess" is that in order for change to occur in civilization, it must begin in social classes. The decay is working back from the lower class and has already begun to affect the middle class mentally. The upper class may appear isolated upon a throne, but material goods have separated men and women within the class in a physical sense. The lower class, which may first be seen at the end of "Burial of the Dead," is the key to industry. The lower class makes up a majority of the working class, thus they indirectly control industry; while the other two classes ride in open cars and buy exotic perfumes, the lower class is making the items the other class use, as well as the massive weapons responsible for death of man and nature. The lower class in an industrial context has worked to separate the members of the upper class from each other and the other classes, playing a role in the death of millions during the war. Thus, the lower class needs to make the change with the assumption that if they can indirectly be a cause of separation then they can directly be a cause of unity. The idea of change is related to the narrator in "Burial of the Dead" bringing the horoscope himself. Individuals must take the future into their own hands and then change can be made accordingly. The "relentless wheel" of industry needs to yield to natural regeneration and self-sacrifice. The idea in Jonathan Edwards' sermons was to teach the Puritans that the future

is uncertain; no one is predestined for heaven. Here, the sermon is teaching that industry is corroding civilization, making the future uncertain. One could argue that the decay need not work backward. The lower class, as mentioned, is responsible for production, which then makes it the buttressor of society. If the lower class corrodes badly enough, the other classes will simply fall. The classes need to be realigned or unified. The poem is placing responsibility upon an individuals self-sacrifice, indicated through the use of names at the end of a game of chess. Individuals have two choices in life, work toward change or say "good night."

Finally, the title "A Game of Chess" carries significance for the poem as whole. In a game of chess, the players move their pieces strategically in order to defeat their opponents. The moves the players make affect the ultimate outcome of the game. Life is similar to chess: each move made affects the surrounding environment. The classes discussed in the section are not only divided within, but are also separated from each other, recalling the end of "Burial of the Dead," which also reveals the literal separation of nature through war and the division of faith, causing a decay in religion. In any case, poor moves have been made and the preacher has made his point that humanity needs to make a change, find a new strategy before

checkmate.

* * *

The second part of the jeremiad is the presentation of Biblical doctrine in order to instruct and refamiliarize the congregation about how they are supposed to live, as well as informing them what will happen should they not heed that message. The reasoning behind the presentation of religious doctrine was a preacher's way of saying the word is in the Bible; thus, it must be true. However, any reader of the poem is well aware of the lack of Biblical references in the stanza. In the previous section, the presence of Madame Sosostris foreshadows the representation of mock Biblical text which will be presented in "The Fire Sermon." However, before moving into the text a point made earlier in the essay suggests that the literary text itself could substantiate Eliot's warnings. Terry Eagleton believes that:

> the old religious ideologies have lost their force, and that a more subtle communication of moral values, one which works by "dramatic enactment" rather than rebarbative abstraction, is thus in order. Since such values are nowhere more vividly dramatized than in literature,. . . literature becomes more than just a handmaiden of moral ideology: it *is* the moral ideology for the modern age," (Eagleton 47).

Based on Eagleton's thoughts, *The Waste Land* can be seen as an example of how literature replaces religion, making the poetic verse a mock version of scripture/sermon (Eliot is obviously not at a pulpit) where the Canon becomes the Bible. With that idea in mind, clarity must be provided as to what religion(s) Eliot morphs to create his "mock" religion, and then just how he presents the text within the "poetic sermon."

The third section of *The Waste Land*, "The Fire Sermon" is arguably the most significant section of the poem. This is the section where Eliot presents several religious texts, and literature as Biblical, bringing them together cohesively as one unit. Baym notes in *The Norton Anthology of American Literature* that the title is a reference to Buddha's Fire Sermon, "which corresponds in importance to the Sermon on the Mount. . . . The collocation of these two representatives of eastern and western asceticism, as the culmination of this part of the poem, is not an accident" (1279). This is certainly *not* an accident. The purpose of the presentation is to refamiliarize the congregation with the doctrine, so what better way for Eliot to refamiliarize *his* congregation than to use the two major religious ideals from each hemisphere as the model for his own presentation. He joins two types of asceticism, two halves of the poem, and attempts to bring unity to humanity

through literature, specifically classical literature, which is in the Literary Canon, (New Bible). By doing so he mends religion, society, and humanity by reminding readers that the world should work together: do unto others as you would have done to you, regardless of differences.

In addition, Eliot alludes to the Old Testament and The Flood, revealing a wrathful God that contrasts with the benevolent God of the Gospel. The presentation of the older text allows for the assumption that God has and will again destroy those who are sinful. The promise of fire and brimstone leads to allusions from the Book of Revelation which prophesizes the end of the current way of life. The references to the Old and New Testament continue the idea of opposite views of God and destruction: wrathful vs. forgiving. Thus, the introduction of Tiresias from classical literature becomes significant. Tiresias represents opposites (man and woman) working as a single entity.

The significance of two religions working together closes the gap between Eastern and Western beliefs. In Buddha's Fire Sermon, the wise preacher states:

> The body is burning, tangible things are burning, tactile consciousness is burning, tactile impression is burning, also whatever sensation, pleasant or painful or neither painful nor pleasant, arises on account of the tactile

> sensation, that too is burning. Burning with what? Burning with the fire of lust... The mind is burning, mental objects (ideas, etc.) are burning, mental consciousness is burning, mental impression is burning, also whatever sensation, pleasant o painful or neither painful nor pleasant, arises on account of the mental impression is burning. Burning with what? Burning with the fire of lust, with the fire of hate, with the fire of delusion(Fire Sermon)

The philosophy that Buddha presented to his followers recalls the statement by Leo Marx quoted earlier in the essay: man is no longer trembling amidst the forces of nature. Man continues to lust for greatness, whether receiving pain or pleasure for their attempts. Buddha is aware that humanity is in trouble: not only does the body burn to create, but the minds and consciousness of man are continually churning, always looking to the future. The lust to create is causing humanity to burn, perhaps not physically, but certainly theologically.

Buddha assuages them with:

> a learned and noble disciple, who sees (things) thus, becomes dispassionate with regard to the eye, becomes dispassionate with regard to visible forms, becomes dispassionate with regard to the

> visual consciousness, becomes dispassionate with regard to the visual impression, also whatever sensation, pleasant or painful or neither painful nor pleasant, arises on account of the visual impression, with regard to that too he becomes dispassionate. . . . Being dispassionate, he becomes detached; through detachment he is liberated. When liberated there is knowledge that he is liberated. (Fire Sermon)

Buddha tells his followers that the hope of humanity lies in the ability of humans to be humble in the face of lust. They must become dispassionate, turning away from the "desire" for more. Only then can humanity be free, separating itself from a seemingly horrible position.

The Sermon on the Mount carries a similar message to that conveyed by Buddha. In the Book of Matthew, Jesus is believed to have said: "Blest are the lowly; they shall inherit the land. . . . Blest are the single-hearted for they shall see God. . . . Be glad and rejoice, for your reward is great in heaven" (Matthew 5). The passage certainly lacks several of the Beatitudes that Jesus gave to the world that day on the hill side; however, the idea of a single-heart presents the reasoning that a symbolic marriage of the two religions may bring back the God who has been lost at the hands of industry, returning nature to a natural cycle.

Further, the message presented in each one parallels the philosophy of Buddha: humanity needs a certain amount of humility to prevent a "Fall" and to stay within the favor of God.

The idea of lust causing a "Fall" is not alien to the poetry of Eliot, either. This essay will certainly not give a detailed account of the poem, but a strong argument can be made that *The Love Song of J. Alfred Prufrock* instructs that lust can cause a full, thus the narrator will neither "Disturb the Universe" nor become a "Prince Hamlet." He is humble, rejecting the universal circle of woman and accepting a role as "an attendant lord." Further, adapting a religious overtone, Prufrock refuses to disturb God's universe and agrees to be a follower of a Lord. In either case, he rejects lust, keeping the universe intact.

The idea Eliot is advocating is self-sacrifice, that readers should open their minds to new ideas, pressing the theory that ideas can be changed. People die for faith (in this case faith in technology), which has been explicitly pointed out earlier in the essay in terms of faith in industry. In addition, people have died for their religious beliefs, so by illustrating how two religions that are polar opposites can be joined into a cohesive, correlative model working together, Eliot seems to be depicting the possibility that there is hope for change.

The preacher begins the second part of his sermon with the sermon within a sermon. "The Fire Sermon" begins by echoing the points made by Buddha and Christ: that all members of civilization are responsible for civilization's fate. Neither preacher specifies individuality in his sermon, thus the stress on equality. The first stanza begins with a discussion focused again on nature: "The river bears no empty bottles, sandwich papers, / Silk handkerchiefs, cardboard boxes, cigarette ends / Or other testimony of summer nights" (177-179). No one can be found upon the banks of the river. The missing sandwich papers and empty bottles suggest that picnics no longer exist or people have no reason to be happy. The land is brown and the "Departed, have left no addresses" (181). Eliot's vision again returns to the raping of the land to make way for factories. The absence of life may also imply the loss of life from the war. Man's burning desire has created "a city of death in life. It is the modern wasteland, . . . Eliot related loss of meaning in the city to the loss of God. By implication, or by direct statement, the human settlements of the past are give a different significance" (Williams 239-240). The overabundance of industry and other various mercantile businesses has caused the city and the people to lose identity. The crowd on London Bridge comes to mind again, walking mindlessly to work. The loss of self-sacrifice has

moved people away from God, turning them into the individuals that the reader witnesses in "A Game of Chess." Eliot adopts and presents the concepts of Buddha and Christ to advocate a regeneration that can awaken the "Unreal City," "an asceticism that can check the drive of desire"(Brooks 102). Just as Eliot has bought together two views of asceticism, people must learn to combine their lifestyles; religion and industry must become one, increasing religious ideals, moderating industry, and then join in the middle as one.

Further on in the section, "The Fire Sermon" again contains the voice of the unhappy nightingale singing her "Jug Jug" song and this carries into a vision of industry and the working class. Following the "Jug Jug" is the return of the "Unreal City / Under the brown fog of a winter noon" (207-208). The re-emphasis of the word "unreal" in reference to the city may be the narrator preacher signifying continuing disbelief at what the city has become. In Buddha's sermon, he too repeats segments, assumedly to make the point clear. Thus the continued accentuation on the city, which has metaphorically died, implies lament for the death of a living being that was so young with so much to offer. Further, given the images of the "Unreal City" and "the brown fog," the narrator is repeatedly critical of the way industry has overrun a once beautiful city. The brown

fog is possibly an aftermath of industry, pollution that comes from a factory tower, hiding the beauty of the blue sky.

Just as the elucidation moved from a macroscopic view of society and industry, to a microscopic view of individuals, "The Fire Sermon" follows the same methodology. The following lines present a closer view of the individual worker, possibly the same one present at the end of "Burial of the Dead." In "the violet hour, when the eyes and back / Turn upward from the desk," reminds the reader of a worker preparing to go home at dusk after a long day of work. Also, the use of the nightingale's "Jug Jug" may be to reiterate the loss of beauty, even art (Philomel's singing), which has been replaced by industry and a drive for technological advance. The person at the desk is indoors and cannot hear the song of the nightingale; working until dusk signifies a striving to advance at work, thus abandoning nature, denied of a chance for regeneration, seeming to lose touch with the seasons.

Another point to be made regarding the individual loss of identity and ability to regenerate comes from Michael Levenson. Levenson claims: "those who have been entrusted with the world's fate have withdrawn into the fantasy of an untenable peace. . . . And yet when big power absconds, it leave little power behind. Such is its genius." (Levenson 4)

Levenson's idea enforces "The Fire Sermon" as a Biblically presentable text. The Capitalist who controls industry, assumedly controls politics and by default the world's fate. By adopting the sermons of Buddha and Christ (the two religions containing the largest number of followers in the two hemispheres) for his presentation, Eliot covers nearly all aspects of theology, and exhibits a coherent, new religious philosophy that begs the self-sacrifice of the Capitalist. However, as Levenson points out, the Capitalist needs to do more than eschew power; he needs to divide the power evenly. As Buddha explains in his own Fire Sermon, humanity must become dispassionate in all aspects of lust for a detachment to take place. Similarly, all aspects of control must be abandoned for the regeneration/detachment to be complete.

In addition, this section of "The Fire Sermon" shows how the individuals who control industry would rather sacrifice human lives than make a humble, self-sacrifice. Levenson states:

> *The Waste Land*, with all its toppled towers of authority, displays power persisting. It persists in the opportunities within the zone of personal intimacy, in the micro-power of intersubjectivity. The barbarous king who rudely forced Philomela is the terrible figure for the

> politics of intimacy; . . . what the micro-politics of intimacy lacks is a world to inhabit, a society stretching out around the desperate dyad, a political context within which helpless subjectivity might orient itself. In a universe where "each man fixed his eyes before his feet" (5)

Levenson engages the upper class industrialist who relentlessly abuses and uses the lower/working class to fulfill quotas or work in unsatisfying conditions, removing identity and self-respect from them as they march "on to their fated conclusion uninfluenced and unaffected by the cerebrations of the Statesmen in Council" (4). The inability to think or feel influence depicts the decayed mind which in turn causes the decay of the "unreal city," all at the hands of a burning desire of the upper class to become wealthy. "Modern man, freed from all restraints, in his cultivation of experience for experience's sake burns" (Brooks 102); however, only individual concern is considered and human life is squandered with no thought for the cost.

Following the adaptation of Biblical doctrine for the purposes of the poem, Eliot introduces a new character, Tiresias. The evocation of Tiresias represents classical literature, which becomes a third religious doctrine presented by Eliot, which can be linked to the others. In

classical Greek mythology, Tiresias was turned into a woman for interrupting the pleasures of two snakes. After seven years, Tiresias was able to return to being a man by repeating the same act that made him a woman. By interrupting the lust of the two snakes, Tiresias is humbled, living the life of the "other half." Echoing the philosophy of Buddha and Tiresias' curse represents the detachment from lust that makes man complete. In addition, Tiresias embodies the Beatitude, "Blest are the single-hearted, they shall see God." Within Tiresias both sexes meet, metaphorically a single heart. As a result of knowing love from both perspectives, Tiresias decides an argument for Jove and Juno, and is subsequently blinded. As compensation, Tiresias is given the gift of seeing the future, linking him to God. The presence of classical literature also strengthens the point that the Canon can serve as a new Bible. Tiresias is just one of many stories that can be adapted as a presentation of Biblical text. Tiresias ties together the three aspects of Biblical text presented in the section: Classical literature is a founding "father" of all literature, Christ is the son of God, which Tiresias manifests, and Buddha is a holy spirit connected with nature who links with Tiresias in the expression that only a detachment from lust can make humanity complete and fully knowledgeable.

Another significance of Tiresias' appearance is a key element to "The Fire Sermon." Tiresias is a blind prophet who assists Odysseus in finding his way home in the *Odyssey*. The importance of the blind prophet's appearance immediately signifies a hope for alternatives in the future. Like Madame Sosostris, he sees the future, but his blindness is like the blank Tarot card, suggesting a deeper meaning: the path civilization has taken is not necessarily the specific destiny they will reach. Tiresias is allowed to see the future, but not the present. On the other hand, humanity's task is to worry about the present and not the future about which they are blind, uncertain. The idea of uncertainty again refers back to the sermons of Edwards who suggests civilization should worry about the present, not the future. The future is the realm of Tiresias, a being who has lived as male and female and is cast in two roles in the poem, much like the two religions discussed above.

As a presentation of Biblical text to refamiliarize society with religious doctrine, in addition to his correlation with the future, Tiresias' mien may also imply that people in industry lead a double life. The worker mentioned at the desk above may be a woman. After a long day of work she returns home to cook. "The meal is ended, she is bored and tired" (236). The idea of a woman working shows how industry further disrupts society as women are bought

into the working world. However, the woman has not changed her role completely, for she must come home and cook. Then, "he assaults at once; / Exploring hands encounter no defence" (239-240). Despite all she has already done, the woman is expected to please her man at the end of the evening, only to begin again early the next morning. The working class has lost the will and energy to defend itself. The idea of a woman working in a factory also shows how industry causes disorder domestically; that the woman works all day and then has to care for the home places a great burden on women. Looking back on the presentation of the three religions, a sacrifice must be made where all sides are taken into consideration and humanity learns to live as a "single-heart."

Eliot begins working toward the application of Biblical text by returning to images of lost beauty in order to re-emphasize the importance of what he has presented, that humanity must become humble, detaching itself from lust and desire. The absence of the regenerative cycle is found in the lines, "The river sweats / Oil and tar" (266-267), which implies that the river is polluted, sweating because it cannot flow properly with oil and tar slowing it down. Further on, the aristocracy sings "Weialala leai," suggesting that the aristocracy has time to sing a carefree song, believing they are unaffected by the effects of

industry. The upper class is responsible for the pollution, refusing to take responsibility for the factories. If the river were filled with oil and tar from those factories or the land raped to make room for those factories, would they care? No. The responses are symbolized by the silence of the disinterested woman on the throne and the cavalier singing of Weialala leai. The song represents the lack of guilt that factory owners and the aristocracy have for the destruction that is taking place; however, the workers are the ones feeling guilt. Though directly responsible, they did not give the orders. They work to survive. The voice of the aristocracy continues to sing, "My people humble people expect / Nothing." The idea of the upper class singing helps explain why the lower class is the key to change (Hurry up please its time). The upper class gives us the impression that it is doing no wrong; thus, the lower class must realize this and take control. The passage is a reminder of the woman on the chair who seems to be above all of the disorder. However, the preacher ends the passage with a reminder of Carthage, a once great city thought to be invincible, which was burned by Romans. This image shows that no one is free of the decay that is taking place; eventually it will get everyone. Fire spreads until it is put out. If the members of the upper class is singing and carefree, they won't even see it coming.

"The Fire Sermon" is the most significant section of the poem, restating points made in the first two sections, but in a educative fashion instructing humanity how they should conduct their lives. Eliot also points out that everyone is responsible for the fate of man: from the young man carbuncular to the aristocracy, no one can escape the fate of civilization; all living things coexist in the same world. Further, the use of fire suggests that like the once seemingly invincible Carthage, the upper class can and will burn with the rest of civilization. The passage's allusion to The Book of Revelation illustrates that those who lose faith, giving their lives to desire and lust, will be plucked and subjected to a pit of fire.

The aristocracy also symbolizes greed, deriving from being overly submissive to lust. In Eliot's poem, industry has made people greedy and robbed humanity and nature of the regenerative life cycle. According to Biblical doctrine, God flooded the Earth during the time of Noah to "wash away" greed and corruption. However, God also promised to never flood the Earth again, assuring that next time He would destroy the world with fire and brimstone as documented in the Book of Revelation. Thus, Eliot again allusively presents Biblical text: The Old Testament and Revelation reinforce the purpose of the second part of the jeremiad, refamiliarizing humanity with the Bible. Eliot adapts the

text to his own literary words and places them in his substitution for the Bible, a.k.a. the Canon, which is all coincidentally tied together by Tiresias who is in the very middle of the section and the poem.

Once again Eliot has given humanity hope: it can either continue on its present path and face the reality that time is limited based on signals within a history that "proclaims the end of the present cosmos and its history. . . and concepts that are unabashedly drawn from within both" (Mackenzie 34). Or, people can create their own apocalypse in regard to industry and the current way of life which would preserve life in general. The "end of all things repristinates their beginning; in so doing it offers to integrate and transcend the history that lies between them. It is this which can save apocalypse from the blank world-rejection and the fantasies of destruction that are its inherent danger"(Mackenzie 35). The focus of the poem begins to shift from the preacher warning with his own words to citing the prophecies of the Bible. The poet is saying "If you don't want to listen to me, then turn to the Bible." The shadow of Edwards is again present. The poet is promising that no one's destiny is set. Like Carthage, even those on their high thrones are not invincible.

* * *

The fourth section, "Death by Water," serves as a brief

summary of what has been seen in the previous three sections. In addition, "Death by Water" is a segue between the presentation, which is concluded in this section, and the application, ("What the Thunder Said"), which concludes the poem/sermon. The fourth section gives the impression that the preacher (Eliot) is frustrated because his congregation does not seem to get the point he has made. He has presented his doctrines, three-fold, but he needs something more. "Death by Water" is abrupt and effective: Phlebas the Phoenician failed to hear the cry of the gulls (his guides), got lost, and consequently drowned. Phlebas represents the humanity which too seems to have lost its way. The idea of drowning works as a metaphor for the condition industrial civilization has fallen into. The message in "Death By Water" assures, "Gentile or Jew / O you who turn the wheel and look to windward / Consider Phlebas, who was once handsome and tall as you" (319-321); without exception, everyone is responsible for his or her destiny. In fact, "The only hope lies in recognizing that 'the solidarity of man is not a fiction[3] ' because actions taken in one part of the world system will determine effects in every other" (Levenson 9). No individual's destiny is predetermined, and should he or she try to do things against the course of what is natural or expected, humanity can and will end up like Phlebas, lost and drowned. However, should

one part of society conform to change, perhaps the rest will follow, giving hope to humanity through presentation and application of religious doctrine.

* * *

The third part of the jeremiad is the application of the text to the contemporary community in order to make the congregation better, helping them to see how they can make life better through what they have learned. Eliot applies the images from the clairvoyant's Tarot pack to the working class in London, perhaps to enlighten the upper class of the chaos and disorder it is creating with industry. The self-sacrifice needed for regeneration needs to begin with the Capitalist. Eliot has shown through text that civilization is suffering (the desiccate images at the beginning or the drowned Phoenician Sailor), and all shall perish if action is not taken for a renewal. The images shift directly to London, so the preacher can apply the text in order to prove the scripture. The fifth and final section of the poem, and the most promising for civilization, is "What the Thunder Said." The reader must maintain (at this late stage of the essay) the focus of Eliot giving a sermon about civilization.

"What the Thunder Said" begins with what may be the descriptive image of a congregation following the previous, horrifically lecturous sections of the sermon:

After the torchlight red on sweaty faces
After the frosty silence in the gardens
After the agony in stony places
The shouting and the crying
Prison and palace and reverberation
Of thunder of spring over distant mountains
He who was living is now dead
We who were living are now dying
With a little patience (322-330)

The opening stanza presents the image of a congregation that has finally been frightened by its preacher. Everyone has heard the sermon and has turned their attention to the preacher, beginning to understand the message. Not only everyone has stopped to listen within the congregation, but the passage gives reason to believe that even nature has paused to hear what the preacher has had to say. The "silence in the gardens" and agonizing "stony places" are effected by the actions of humanity, so the preachers words are meant for all nature and all humanity; those in "prison and palace" must hear the reverberation of the preacher's thundering sermon throughout the land and over the distant mountain. The opening lines are a prelude to the application to gain the attention of the congregation as he will now instruct as to how the multitudes can apply the presented

Biblical texts to society in order to regenerate civilization.

With all eyes focused on him, the preacher continues, discussing what must be done for civilization to begin to save itself. The second stanza continues with the images seen throughout the poem: "Here is no water but only rock / Rock and no water and the sandy road. . . / Sweat is dry and feet are in the sand" (331-332,337). The lines insinuate that the speaker is making reference to what may be the desert. Further, the image of the desert, with the addition of people in the sand having no visible water can be taken as an allusion to the Exodus Moses and the Israelites make in the Bible. The Old Testament was a partial text presented by Eliot in "The Fire Sermon"; thus the evoking of *Exodus* in "What the Thunder Said" serves as Eliot's means of applying the Old Testament to his listeners. The significance of Moses and the Israelites illustrates a parallel in the type of self-sacrifice that civilization will need to make in order to change, bringing equality amongst humanity. The trek across the desert, or in this case the waste land, will allow all to see what is happening, thus permitting the congregation to witness the things the preacher has been discussing all along.

The poem then shifts to an image of the future and a sense of hope: "Who is the third who walks always beside

you? / When I count, there are only you and I together / But when I look ahead up the white road / There is always another one walking beside you" (360-363). The "white road," like a white page, suggests the future is unwritten: should civilization make an Exodus, faith will be the key to success. The third person unseen may be God, the one Being who is always within humanity, but never seen. In this, Eliot applies the New Testament, invoking the Gospel of Matthew and the Sermon on the Mount; that the single-hearted shall see God.

Following several lines of promise for humanity, Eliot returns to the consequences that will be faced should a change not take place. Michael Edwards claims: "Conversely, *The Waste Land* is not without hope," but "the cruel inspiration" of the poem allows Eliot to make his illustration of the dichotemy in society more easily visible (Edwards 71,82). Eliot constantly plays hope against reality to reveal the impending doom that humanity is heading toward without a change/unity of man. Thus the preacher returns to the prophecy of the coming apocalypse, applying allusions to the Book of Revelation:

> What is that sound high in the air
> Murmur of maternal lamentation
> Who are those hooded hordes swarming
> Over endless plains, stumbling in cracked earth

.....

Cracks and reforms and bursts in the violet air
Falling towers
Jerusalem Athens Alexandria
Vienna London

Unreal (367-370, 373-377)

On Judgment Day, the seven trumpets of the angels will blast from the corners of the heavens. The "hooded hordes" may refer to the four horseman who will ride on that fateful day. The earth will be divided by earthquakes and the New Babylon will be the last great city that shall fall on Judgment Day. Throughout the poem Eliot insinuates that humanity and nature are infected with a "systematic disease [that is] ravaging not only Russia but also 'Turkey, Hungary, [and] Austria, where the most dreadful material evils which men suffer- famine, cold, disease, war, murder, anarchy- are an actual present experience" (Levenson 8). The context in which the poet presents the stanza implies that the things he is discussing are happening as he speaks. The stanza, ending with great kingdoms of the world, may suggest that London is becoming like Babylon discussed in Revelation, warning that Judgment Day is upon the world, that the industry within London is making the city a modern day Babylon.

In addition, the use of the other cities suggests that

even if Judgment Day is not near, the cities mentioned were once great, yet all fell. Vienna, the most recent, sided with Germany during World War I, and it too was toppled. The preacher warns that the same destiny is in store for London unless there is an Exodus, which may result in a pleasant, apocalyptic ending to present society.

Another parallel between *The Waste Land* and the Book of Revelation is the foreshadowing of the start of World War II, suggesting that the habits of man are cyclical, working in a counter productive, downward spiral. The Book of Revelation with "the imagination of apocalypse has haunted the imagination of the wasteland" (Mackenzie 35-36) as the "antagonist and problematic answer" (36). Eliot at once intentionally creates doom in the poem to contrast hope, a pattern that is prevalent throughout *The Waste Land*. Eliot intentionally creates doom in the poem to contrast the hope, illuminating "by definition, human nature is constant; the same vices and virtues are at work in every age" (Kirk 82). "Death by Water" makes reference to the wheel of fate, instructing that man can either change or repeat history. Kirk continues his previous statement, noting "our present discontents, personal and public, can be apprehended only if we are able to control our present circumstances with the challenges and the responses of other times" (82). So, while Kirk agrees that history often repeats itself, like Eliot,

he believes that civilization can learn from its mistakes by looking to past civilizations such as the ones mentioned above. Thus, a marriage of the two contrasting extremes may make for a peaceful, regenerative whole.

The application of classical literary texts can be seen taking place following the horrors of Revelation. With thanks to Tiresias, a sense of hope was given to Odysseus; similarly, humanity is given a taste of the rewards that can be had from its own Exodus. Levenson states: "If politics have become unreal, then where better to look if not to the authentic unreality of the literary past? The poem's web of reference appears as nothing less than an alternative civil society" (11). The idea of "web" in reference to the allusions reinforces the idea that each allusion branches into another, eventually joining them all, creating an enormous, conjoined web in which humanity is literally stuck together; thus people must work together as a singular unit.

The poem continues, and the "bats with baby faces" (380) which would have once signified evil, now symbolize a rebirth of nature. The towers have been turned upside down and the bell tolls not for death but for a rebirth: Odysseus has returned home. Further: "Only a cock stood on the rooftree / Co co rico co co rico" (392-393). The cock who once crowed in the gospel to imply Christ's betrayal now sings to awaken humanity to a new day that finally brings

rain. The cock's crow in correspondence with the image of baby bats implies a change in meaning (a consistent theme of the poem): the crow, as mentioned, symbolizes a new day; the bats once seemed distasteful, but the rain washes away the evil meaning allowing the baby aspect to symbolize the innocence of a newborn rather than evil. Finally, the coming of rain and the rebirth symbolize purification that allows for the assumption that civilization is being baptized and reborn.

The last significance of the section contains the speech by the thunder, as told by the narrator, applying the theory of Eastern philosophy as the prevalent theme. Should the congregation decide to take its Exodus and augment its awareness with the faults of industry, there are three disciplines that must be followed: Datta, Dayadhvam, and Damyata, (give, sympathize, and control). The disciplines listed by Eliot mirror Buddha's three aspects of the Eightfold Path: sacrifice, understand, cultivate, contributing as the final application of religious doctrine.

Each discipline is defined within the stanza: Datta (give/sacrifice). The question is asked, "what have we given?" The question refers to what will been given up if civilization surrenders its progress. "The awful daring of a moment's surrender / Which an age of prudence can never retract" (404-405). Civilization has always taken care in

preparing for the future, but somewhere along the way self-sacrifice has been lost. The sacrifice will be found in the preparation of humanity abandoning their present course, no matter how difficult that may be. The upper class will have to give up decadent visions and the lower class must work toward a change in the working world.

The second discipline is Dayadhvam (sympathize/ understand). After civilization relinquishes the destructive course, compassion will be needed to compensate for what has been lost. Again, the classes will need to display compassion with each other, the upper class more so. The upper class needs to stop singing carefree songs and realize that all of civilization will eventually fall without the support of the other two. Eliot has made this clear by presenting and applying contrasting religious and literary as working together toward one common goal. He continues: "We think of the key, each in his prison"(414). The reference to prison suggests that humanity is trapped like prisoners by the future, but certainly has a chance to avoid prison. For unification of the classes to become possible, sympathy must exist, but only by giving up, sacrificing present class structure, will sympathy emerge. The prison metaphor also implies that at death humans die as equals, so why worry about being a superior to other classes or previous civilizations during life. The civilizations of

Jerusalem and Athens had the same fate as the civilizations of Vienna and London. The final resting point is the prison tomb; too much concern with industry causes humankind to lose interest in nature and fellow man, or even God. Earlier, in "Burial of the Dead," Stetson and the narrator had harsh words because there was no sympathy. The middle class should have been sympathetic. In fact, a large portion of the officers who lost lives during the war were from the middle class. As stated earlier, the workers should have been mourning for their lost loved ones, but lack of sympathy, an unwillingness to give a day off, and the control over the working class played a role in the separation of the classes seen in "A Game of Chess." The poem warns of the past where greed and crime led to the death by water of people in Noah's time. Here, civilization may be drowning in greed for material goods and heading toward death by fire and brimstone.

Finally, Damyata (control/cultivate), with the lines "The boat responded / Gaily, to the hand" (419-420), Eliot reminds the listeners that they are no different than Phlebas who dared to ignore his guide. Only after learning to give and be sympathetic toward each other is control of fate and destiny possible. Then, nature and humanity will regain the ability to regenerate, the wheel of life can recommence, and cultivation of humanity can begin again.

The poem concludes with the narrator fishing, considering his words and what will come from the sermon: "Shall I at least set my lands in order?"(426). The preacher/poet has proved the end may be near, but hope is possible, so now he is curious as to what path his listeners will travel once the sermon is over. The philosophy of the passage is deeply rooted as well. The idea of fishing implies that technology can still exist without industry, that civilization has existed for thousands of years without factories. Fishing also implies an independent way of producing goods, indicating that if each person cares for him or herself, then the preacher/poet will not need to set his lands in order. But he reminds the congregation that three things will be needed in order for redemption to take place: give, sympathize, control. Further, like a preacher, Eliot has made his argument and is now relaxing with an afternoon of fishing, and in the tradition of Walt Whitman, the responsibility to follow his words is now upon the listener: choose the path less followed, and meet him upon the shore.

The reader/listener should trust Eliot for several reasons: the poem must be considered as a work not only about civilization, but a poem about the poet. As stated above, the five sections can be linked into three significant sections; however, two meanings can be derived

from that division. The first considers civilization on a present, personal level, working as a sermon to scare humanity into changing the present conditions of living. The second appeals to those who have just been preached to for faith, unity, and a look to the future. Observant readers or curious listeners might ask what right does the preacher have to criticize civilization? To find the answer, they have only to look at Eliot's work as a whole. Though there is neither time nor space to discuss other works than the one at hand, there is space to make reference. Early works by Eliot such as "The Love song of J. Alfred Prufrock" and "Gerontion" are poems in which the poet is a common part of civilization. In "The Love song of J. Alfred Prufrock," he renounces three times his role as a prophet and possibly his disgust with civilization. In *The Waste Land,* that idea has changed; the narrator is prophetic, and though disgusted, hopeful for civilization. In "Gerontion," visions of decay become prominent and the poet seems to become bitter with civilization, while the reader begins to see a drive toward religion.

The application part of sermon within *The Waste Land* preaches about an exodus, similar to poems that Eliot wrote after *The Waste Land,* with the exception of *The Hollow Men.* Eliot wrote *The Hollow Men* in 1925, two years before his conversion to Christianity. The poem may be considered a

sequel to *The Waste Land* where the poet tells his readers one last time, that without faith, they are hollow. The works following his conversion, especially "Ash-Wednesday" and "Journey of the Magi," show the reader a poet who believes he has found God through religion. He has separated himself from civilization, which he was certainly a part of in his earlier works. In *Journey of the Magi* the narrator, arguably Eliot, refers to "an alien people clutching their gods" (42). Civilization has become alien to this preacher/poet. In his works following his conversion, Eliot preaches as a man who has made the exodus he suggests humanity must make in *The Waste Land*. So, where Eliot's works present a narrator in civilization, at times in disgust, his later works reveal a narrator separate from civilization. As the end of *The Waste Land* suggests, Eliot is inviting anyone curious to follow him and dare to experience what he has undergone in each of those works. Eliot has studied civilization and has made the journey; though painful, he has been successful. Further, Eliot challenges readers in his essay, "The Metaphysical Poets:" "The poet must become more and more comprehensive, more allusive, more indirect, in order to force, to dislocate if necessary, language into his meaning" (65). What Eliot is saying is that the poet is control, like a god/preacher, challenging the reader to understand and follow the meaning

of the poet's message.

A second reason to trust Eliot is that he, again in the tradition of Walt Whitman, believes everyone, even the carbuncular, has a say in the fate of civilization, portrayed through the many characters throughout the poem. Eliot presents a metonymic poem in which, "we have left the angst and symbolic world of the opening lines and entered a realist, fairly neutral narrative world replete with the familiar cultural actions of walking, talking, and drinking coffee" (Davidson 127). The images and characters that Eliot uses throughout the poem are meant to provoke readers to consider the context of industry: "Where the human 'characters' in the poem collide and disperse, suffering the emergencies of modernity, the fragments from Shakespeare and Spenser, Baudelaire and Bradley, meet and mingle. They can be shored against the ruins"(Levenson 11). The significance of the characters, images, and allusions bring the reader to the notes at the end of the book. If the reader is religious he or she sees a preacher who has given them passages to refer to. A preacher would say, "It says in the Bible…." Eliot is saying through his notes that, "It says so in these books; read them for yourself." Eagleton believes that in a real, historical sense, literature replaced religion in England. Thus, Eliot may be writing poetry with the hope that people will read his work like scripture. On the other

hand, if those encountering the text are scientific, Eliot has done the research for those people as well. The notes at the end then serve as scientific references for readers to go to if they want to know what proof Eliot has for his theories about humanity, civilization, and industry.

Though the poem is filled with images of decay, Eliot attempts to provide direction and alternatives where the reader has a chance to join the literary fisher king on the shore or perish in his or her own selfishness. Most readers today would tell Eliot that civilization could not exist without industry; however, Eliot would probably shrug and continue to fish. In either event, seventy-five years later *The Waste Land* still works as a warning to society: take care of the directions in which your chess pieces are moved in the future, or else find yourself cornered in checkmate.

1. In 1871 Germany mined 29.4 million tons of coal, twice that of France. By 1913 Germany was at 191.5 million tons compared to France's 40.8 million. When Germany began in 1850 the output was smaller than France. In just Forty years, Germany made nearly a 700% increase in coal output. The same held true for Germany's percentage of the world trade, pig iron output and tonnage built in 1913. Germany was always number two behind Britain, but their gains between 1900 and 1913 put them ahead of all Europe. From a History of Modern Germany, Holborn, pg 375.
2. *Letters of T.S. Eliot*, pg 410.
3. John Maynard Keynes, *The Economic Consequences of the Peace* (New York, Harcourt, Brace & Howe, 1920).

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